One hundred and twelve of these quarries are given full size, on 112 pages, bearing ample testimony to the industry and perseverance of Mr. Franks, who adopts for his motto on the title-page a line from George Herbert,—"If studious; copy fair what time has blurred." It should be taken, however, with this condition, that it be *worth* copying, which is certainly not the case with a number of the patterns here figured; while the majority of the best of them have been reproduced by Messrs. Powell in their patent stamped quarries, which, by the way, make excellent work.

In an introductory chapter the author sets forth, when showing how to determine the date of different examples, that the chief characteristics of *Early English* quarries consist in the stiff and conventional character of the foliage, the cross lines with which the ground of the pattern is usually covered, and the breadth and distinctness of the outlines. To these may be added the absence of the yellow stain, and the almost universal presence of bands or borders at the edges of the pane.

In the quarries of the *Decorated* style the hatched ground very generally disappears, and the foliage becomes more natural and flowing. About 1310 we find the yellow stain introduced, and it generally appears in quarries after this date.

In the *Perpendicular* style the lines are generally thinner and less elegant than those of Decorated quarries. The yellow stain is almost universally employed to heighten the effect of the patterns, and elegance is replaced by rich and elaborate workmanship. In later examples the patterns are frequently shaded, and the enamel is of a purple black instead of a rich brown. None of these characteristics, however, can be wholly depended on.

LECTURE ON ROMAN ARCHITECTURE.*

THE noblest circular temple in Rome, as well as in itself a fine example of the Corinthian order, is the unrivalled Pantheon, the splendid monument of the taste and munificence of the illustrious Agrippa—friend, general, and son-in-law of Augustus, patron of Horace, and the theme of Virgil,—this great man, and who had the magnanimity to refuse the honours of a triumph, is yet rendered greater by the superb building which was raised by him. For his victories at sea over Sextus Pompey a mural garland was decreed him, the second ever bestowed, to which honour Virgil alludes:—

"Agrippa secunds him with prosperous gales,
And with propitious gods his foes assails,
A mural crown that binds his manly brows
The happy fortune of the fight foreshows."†

We may form some notion of the magnificent scale on which the Romans delighted to construct all their public buildings, when we find that the splendid portico of the Pantheon, and the noble circular hall behind it, were only intended as an approach and vestibule to the baths which Agrippa projected. Some writers have supposed that the Rotunda was erected in the time of the Republic, with a very plain interior, but the portico was certainly the work of the great man whose name it bears, as the inscription of the frieze, and which records his having been thrice consul, informs us. This superb temple is well apostrophised by Lord Byron:—

"Simple, erect, severe, austere, sublime—
Shrine of all saints and temple of all gods,
From Jove to Jesus—spared and blest by time;
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man plods
His way through thorns to ashes—glorious dome!
Shalt thou not last? Time's scythe and tyrants' rods
Shiver upon thee—sanctuary and home
Of art and piety—Pantheon!—pride of Rome!"
—*Childe Harold*, iv. 146.

The only light to this vast edifice is by the circular eye, or opening, in the apex of the dome, 27 feet in diameter, by which a soft and agreeable and sufficient light is diffused throughout. The hall itself is 139 feet in diameter, and the magnificent vault springs from the walls at the height of 75 feet from the ground, and is divided into coffers, or panels, in five rows. The lower part of the interior is supposed to be of more modern date than the outer walls.

The portico consists of sixteen columns in all, whereof eight are in front; each shaft of granite is in one block 46·5 high and 5·0 in diameter; the capitals and bases are of white marble; the architrave and frieze form together one block in height, each being 15 feet long, extending from centre to centre of the columns. In one of the two great niches at the back of the portico was placed the statue of Augustus, who would not permit it to be set up inside the temple, and in the other that of Agrippa; this is now in the Palazzo Grimani in Venice.

The ceiling of the Pantheon, if the superb vault may be so termed, was formerly covered with bronze, which was taken away by Pope Urban VIII. (whose family name was Barberini), for the double purpose of making the four colossal twisted columns of the baldacchino, or canopy, over the high altar of St. Peter's and the cannon of the castle of St. Angelo, and this spoliation gave rise to the bitter taunt of the Pasquin of the day,

"Quod non fecerunt Barbari Romæ, fecit Barberini."

The columns of the portico are unfluted, differing in this respect from the uniform practice of the Greeks, and also from other examples of the Augustan age. Two great masters of their art, the divine Raphael, and the tender Metastasio, are buried under the pavement of the Pantheon.

From its name and dedication we may presume that the statues placed in the temple, and which were of bronze and silver, were those of the gods or deified emperors; that of Julius Cæsar was in the most conspicuous situation, and many emperors seem to have taken a delight to enrich it in a costly manner, and it is said to have been originally covered with silver tiles.

The east front of the New Royal Exchange is an imitation of the portico of the Pantheon, with the omission, however, of some of the internal columns.

In noticing specimens of Roman magnificence in temples of the Corinthian order, we must glance at one, although it adorned the plains of Athens instead of the streets of Rome. This is the temple of Jupiter Olympius, of which now only sixteen columns remain,—sufficient, however, to prove that the temple in its integrity, must have been the most splendid of all the sacred structures of antiquity, and only second in size to the temple of Diana at Ephesus, and a superb proof of the taste of the architect Cossutius, who commenced, and of the imperial Hadrian, who finished it. The temple, in which stood the masterpiece of Phidias, the statue of Olympian Jove, was surrounded by 148 columns, more than 6 feet in diameter, and exceeding 60 feet in height. Many of the original columns were carried away by Sylla to adorn the temple of the Capitoline Jupiter, at Rome.

The other temples, of which remains still exist in Rome, have little to recommend in them for imitation. In the temple of Manly Fortune of the Ionic order, although the entablature is continuous, we see engaged or only half columns to the flanks; and in the Temple of Concord, the columns, also Ionic, are actually of different diameters. It is supposed to be of the time of Constantine, and is a restoration of an earlier building.

Many noble structures were raised by the different Cæsars, of which we shall only be able to notice a few. One of these was the largest building of its kind, the Coliseum, or amphitheatre of Vespasian. Among the refined Greeks, the theatre was used for the enjoyment of intellectual pleasure: there they met to hear and see represented the glorious works of an Æschylus, a Sophocles, or an Euripides. Confined entirely to dramatic representations, we associate none but pleasing recollections with a Greek theatre, for the murders committed therein were only of a mimic nature. But the very mention of a Roman amphitheatre calls up visions of cruelty, slaughter, and ferocity, the more lamentable because the offspring of pastime, in which that mighty, but in many respects barbarous people indulged their appetite for spectacles, in those vast receptacles of crowding thousands, where

"The buzz of eager nations ran
In murmur'd pity or loud roar'd applause
As man was slaughter'd by his fellow man."
Byron.

Julius Cæsar erected the first regular amphitheatre, which was of wood, whilst Statilius Taurus erected the first which was built of stone, although by some writers it is said that Pompey was the first who built in that material. Afterwards Augustus raised the theatre called after his much loved nephew, the early-doomed Marcellus—immortalized in the verse of Virgil:

"Heu miserande puer! si quâ fata aspera rumpas,
Tu Marcellus eris."—*Æn.* vi. 882.

But all the theatres, whether that built by Curio, which turned round on hinges so that two separate entertainments could be carried on at the same time, or that of the great Pompey, with its statues of celebrated male and female persons, or that magnificent one in honour of Augustus by Cornelius Balbus, or that of the Ædile Æmilius Scaurus, for 30,000 spectators, with its 360 marble columns, and 3,000 brazen statues, all fell short of the mighty structure which we are now considering, and which in its vast circumference exhibits—

"Arches on arches! as it were that Rome
Collecting the chief trophies of her line,
Would build up all her triumphs in one dome,
Her Coliseum stands."—*Byron.*

It was built over the marshes of Nero, as appears from the lines of Martial:—

"Hic ubi conspicuè venerabilis amphitheatris erigetur moles,
Stagna Neronis erant."—*Epig. II.*

The Emperor Vespasian demolished the golden house of Nero, and from the materials constructed the Coliseum, which was finished by his son Titus. It is of an oval form, the conjugate diameter being 620 feet, and the transverse 513 feet; the height is 157 feet, and it occupies a space of 6 acres. It is decorated with four orders of Roman architecture, the Doric, Ionic, Corinthian, and Composite, forming as many stories in height. Arches to the number of eighty are placed between the columns in each story; those of the second and third stories were originally filled with statues. Nothing can be better planned than the arrangement of the seats around the arena, whose longest diameter was 287 feet, and the shorter 180 feet. Rising in symmetrical rows, the seats were appropriated to the degrees of rank, the lowest being the most honourable. Next the podium, which separated the spectators from the arena, were the seats for the emperor, the senators, ambassadors, and persons of distinction; above these were ranged the equestrian order, the civil and military tribunes.

In the upper rows were persons of inferior rank, and females; and above these again were the common people. In the seats and lobbies, and what we should term the standing-room, altogether, 109,000 spectators could find accommodation; yet so admirably contrived were the means of ingress and egress by the appropriate entrances without, all being numbered, and the numerous passages and corridors within, that the vast multitude could leave the amphitheatre without confusion or delay. Although open to the sky, yet at times an enormous velarium or awning was spread over the vast surface, supported on 240 masts or poles, placed on the outside. Beneath the seats were ample vaults for the wild beasts collected for the shows. At first, in the amphitheatres, the spectacles were confined to exhibition of animals, collected from the various parts of the globe to which the Roman arms had carried their conquests. Titus, at the dedication of this amphitheatre,

tended for the small openings in the heads of the windows, as the word is so employed in the agreement for glazing the Beauchamp Chapel, Warwick, printed in Nichols's description of the building,—"*Item*, all the katurs (quatrefoils), quarelles, and oylem'nts." In France, the common paving bricks still used in houses are called carreaux.

* See p. 265, *ante*.

† "Hinc [Actio] Agrippa secundis ventis et Dîis Agrippa secundis, [illinc] Augustus laetus agens: cui, belli imagine superbum, [Pompeius] navali [corona] gestat rostrata coronâ."—*Æn.* viii. 682.

‡ M. Agrippa L. F. Cos. Tertium Fecit.